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which, he says, is established by the judgment of learned Frenchmen. He must, indeed, have been acquainted with his teacher's *Institutiones gallicae*,³ though he did not follow it closely, with Henri Estienne's *Hypomneses*,⁴ and especially with Beza's *De Francicae linguae recta pronuntiatione*.⁵ Based more largely on these books than on direct observation, his rules represent a period of the language some years earlier than 1629.

After a few remarks on the general peculiarities of French, he gives a detailed discussion of the various letters, adding in some cases to the testimony of the earlier authorities whom Thurot cites. Beza⁶ refers to a varying pronunciation of *b* before certain consonants; Crinesius follows him, but he extends the rule to *b* before *l*, *r*, and *t*, giving as examples *obligation* and *oublier*, in which the *b* is pronounced with a "mollissimo et tenuissimo sono, ita ut vix audiri queat." To the cases in which other writers declare *l* to be silent, Crinesius adds that in which it follows *ei* and precedes *x* or *t*, but he gives no examples. He appears to be the first to state that the *s* of *gister* and the *h* of *dix-huit* are silent and that the *h* of *Hollande* is aspirate.⁷ He cites *paon* to illustrate the silence of *a* before *o*, although earlier grammarians give it the modern pronunciation.⁸

Despite his cautioning Germans against confusing voiceless with voiced consonants, *p* with *b*, *t* with *d*, *f* with *v*, he is unable himself to

distinguish *j* from *z* and gives *manscher* as the pronunciation of *manger*. Nasalization means to him the addition of a slightly softened *n* to the preceding vowel. He notes that *i* retains its vocalic sound before feminine (mute) *e* and that *l mouillé* is pronounced as if it formed a diphthong with the following vowel. Finally, to explain cases in which it is hard to distinguish consonantal from vocalic *u*, he observes that the second of two *u*'s in contact and initial *u* before *r* are nearly always consonantal.

H. CARRINGTON LANCASTER.

Amherst College.

IN DEFENSE OF "E. K."

In *Modern Language Notes*, January, 1909, Mr. J. M. Royster, writing on *Spenser's Archaism and Cicero*, censures E. K. for seeking to justify Spenser's archaisms by taking a passage of Cicero's *De Oratore* from its context, and thereby misinterpreting it. A careful examination of E. K.'s own context, however, shows that he is not guilty in this regard and suggests that Mr. Royster himself has fallen into the sin which he charges upon E. K.

The passage which Mr. Royster takes to be E. K.'s authority is in the *De Oratore*, and is cited by the former from Watson's translation. In this passage, Cicero, formulating rules for oratory, speaks of the "nobleness of the diction" of the ancients, but cautions the orator not to make "use of such of their words as our modern mode of speaking does not admit, unless sometimes for the sake of ornament, and but sparingly." To avoid ambiguity, the orator should, he declares, identifying himself for the time with the orator, adopt, as a rule, words in common use; but even he may "adorn his speech by an antique word such as usage will tolerate"; whereas to "poetical license" archaic words "are allowed more freely than to ours (the oratorical); yet a poetical word gives occasional dignity also to oratory . . . from which, if properly introduced, a speech assumes

³ Jena, 1613. For marked differences in the two works, compare the rules given in each for *i*, *h*, and *q*.

⁴ 1582. Crinesius seems to have derived from Estienne his rule for pronouncing the last *s* in a series of words, each of which ends in that letter.

⁵ Geneva, 1584. The imitation is frequent and obvious, particularly in the case of silent letters. When Beza, p. 69, gives *cœur* as an example of the silence of *u* before *eu*, Crinesius follows him blindly, not realizing that his own modern spelling, *cœur*, has destroyed the value of the example.

⁶ P. 72.

⁷ Thurot, II, 407 and 409, gives Duez (1639) as the first author to mention the *h* of *Hollande*; Martin (1632), as the first to mention that of *dix-huit*.

⁸ Thurot, II, 540; with Crinesius's pronunciation of *paon* may be compared the modern pronunciation of *taon*, noted by Du Val as early as 1604.

an air of greater grandeur." Clearly, therefore, in spite of cautions against over-use, Cicero was laying down rules for the orator, not for the poet; moreover, although he allowed some use of archaisms even to the orator, he was ready to grant distinctly more to the poet, and fully recognized the advantage to be gained by either from some use of the older and statelier or more picturesque words.

Turning to E. K., one easily sees that in his introductory epistle, prefixed to the *Shepherd's Calendar*, he was on the defensive for his new poet's vocabulary, for Spenser's device in fitting "straunge" and "auncient" words to the "rusticall rudenesse of shepherds," instead of adopting the more polished and artificial diction which had become a part of the literary tradition of the pastoral. He justifies this departure from pastoral custom by the argument that the unusual words are, after all, English, and that the same or similar ones have been used by well known English writers of earlier times, "excellent authors and most famous poetes . . . whose tunes were still ringing in his [Spenser's] eares." Moreover, E. K. notes, English writers are not alone in their use of obsolete words, for among the ancients, Livy and Sallust both have been found "to affect antiquitie"; and further although he recognizes an opposite view as expressed by Valla, one of the editors of Livy, he declares further: "I am of the opinion and eke the best learned are of the lyke, that these auncient, solemne wordes are a great ornament, both in the one and in the other." The mention of Cicero, referred to by Mr. Royster, follows next: "or if my memorie fayle not, Tulle, in that book wherein he endeavoreth to set forth the paterne of a perfect oratour, sayth that oftentimes an auncient word maketh the style seme grave and, as it were, reverend." This casual reference to Cicero is only one among three involving the classical writers, and the argument from their usage is only one of the many which E. K. presents in defense of Spenser's archaisms. Moreover, and this is the main point, E. K. no sooner concludes his reference to Cicero, but he launches upon injunc-

tions which would have done Cicero full credit in their caution against over-use of the obsolete: . . . "Yet neither everywhere must old words be stuffed in, or the common dialect and manner of speaking so corrupted thereby, that as in old buildings it seme disorderly and ruinous." His final argument for archaisms connects itself with the one just preceding it, by showing that the "rough and harsh termes," when used in moderation, furnish a very proper artistic contrast to "the brightnesse of brave and glorious words" which should chiefly prevail.

It is evident, then, that E. K. does not depend chiefly upon Cicero to excuse Spenser's use of archaisms, but defends them as, on the one hand, both justifiable in themselves and contributory to a proper artistic effect; and, on the other, by the practice of classical writers of different types, as well as by earlier English authors. Moreover, his reference to Cicero's views is by no means emphatic, and is half discounted by his own expression "if my memorie fayle not." Lastly, his own attitude towards the use of archaisms seems as far as Cicero's from a general or indiscriminate sanction of the archaising tendency. E. K. is by no means a model in critical method, and it is easy to convict him elsewhere of a dozen inaccuracies or mistaken emphases; but his method is at its best here, and his line of argument may almost be called faultless.

I. G. CALDERHEAD.

Bryn Mawr College.

A TYPE OF ELLIPSIS IN OLD NORSE¹

By ellipsis is meant the failure to supply a word or phrase which is required by the grammatical sense of the sentence in question. The general

¹ BIBLIOGRAPHY: *Dansk-Norskens Syntax i historisk fremstilling af Hjalmar Falk og Alf Torp*, Kristiania, 1900, § 164. Grimm, Jacob, *Deutsche Grammatik* IV (Neuer Abdruck, Gütersloh, 1898, p. 154 ff.). *Norroen Syntax* af M. Nygaard, Kristiania, 1906, § 9-33.